

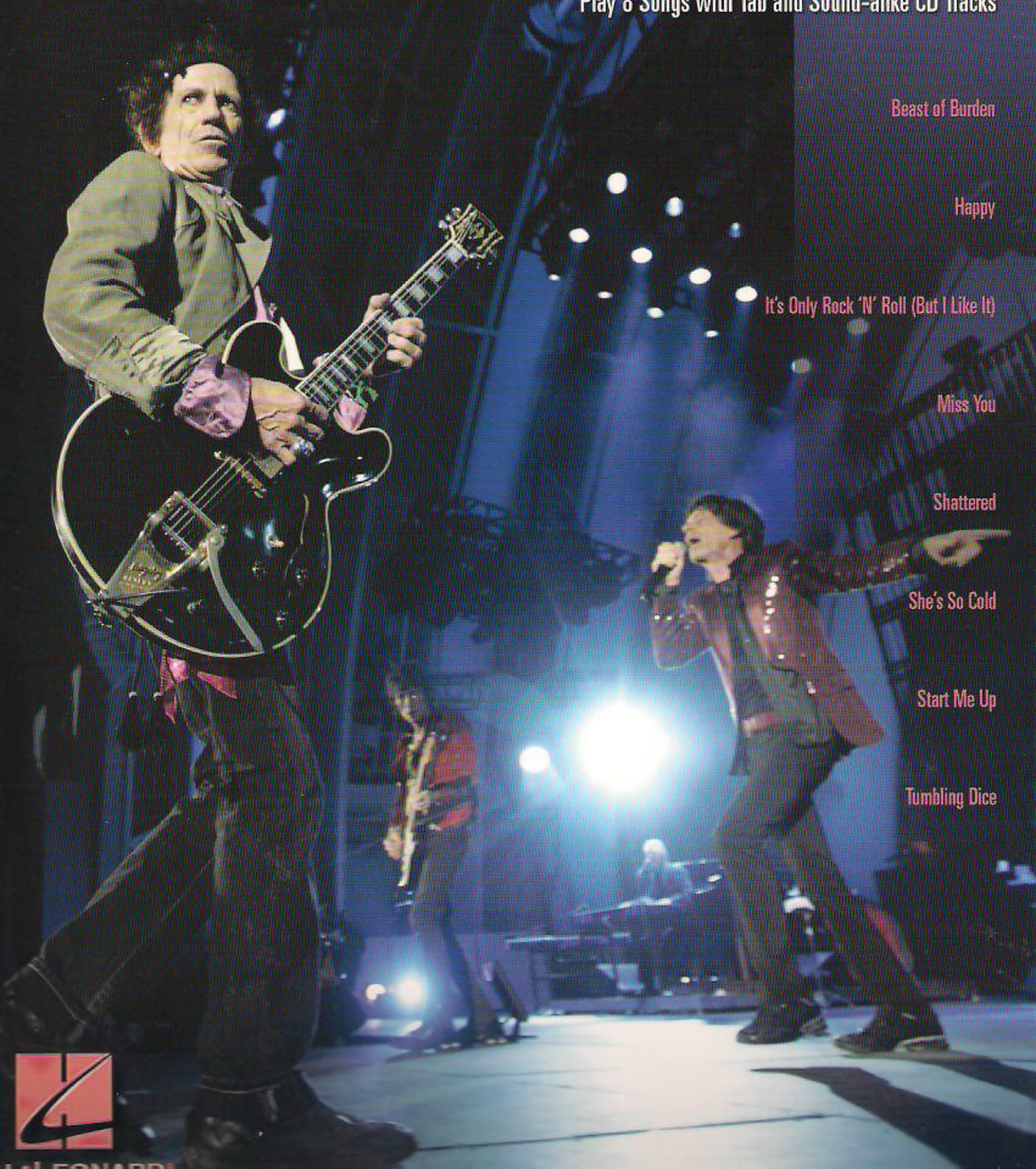
AL•LEONARD

VOL. 66



# ROLLING STONES

Play 8 Songs with Tab and Sound-alike CD Tracks



Beast of Burden

Happy

It's Only Rock 'N' Roll (But I Like It)

Miss You

Shattered

She's So Cold

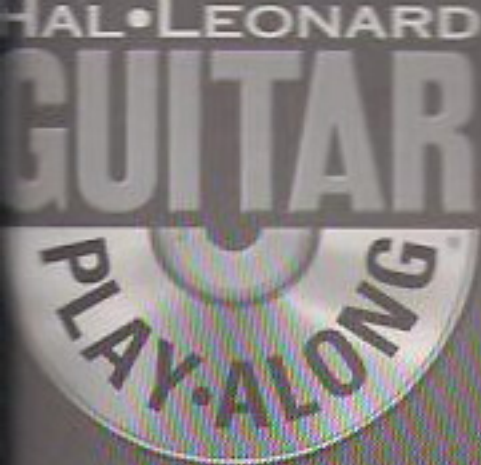
Start Me Up

Tumbling Dice



AL•LEONARD





# ROLLING STONES

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# Beast of Burden

Words and Music by Mick Jagger and Keith Richards

## Intro

Moderately ♩ = 100

B E B C#m A B

*mf*  
w/ clean tone  
let ring -----

\*T = Thumb on 6th str.

## Verse

E B C#m A B E B C#m

Play 3 times

1. I'll nev - er be \_\_\_ your beast \_

let ring -----

A B E B C#m A B

of bur - den. My back is broad, \_ but it's a hurt - in'.

let ring -----

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E B C#m A B E B C#m

All I want for you to make a love to me.

let ring -----

Verse A B E B C#m A B

2. I'll nev - er be your beast of bur - den.

let ring -----

E B C#m A B E B C#m

I've walked for miles, my feet are hurt - in'. All I want for

let ring -----

A B E B C#m A

you to make a love to me. Am I

let ring -----



# Chorus

A E/G# A

hard e - nough? Am I rough e - nough? Am I rich e - nough? I'm

# Verse

E/G# B Bsus4 B E B C#m

not too blind to see. 3. I'll nev - er be your

let ring ----- let ring -----

A B E B C#m A B

beast of bur - den, so let's go home and draw the cur - tains, uh.

let ring ----- let ring -----

E B C#m A B E B C#m

Mu - sic on the ra - di - o, come on, ba - by, make sweet love to me, yeah.

let ring ----- let ring -----



# Chorus

A A E/G#

Am I hard e - nough? Am I rough e - nough? Am I

rich e - nough? I'm not too blind to see. —

let ring —

7 T

A E/G# B Bsus4 B

Oh, — lit - tle sis - ter. —

let ring —

7 T

Guitar Solo

Bsus4 B E B C#m A B

Oh, — lit - tle sis - ter. —

let ring —

7 T

E B C#m A B

Oh, — lit - tle sis - ter. —

let ring —

7 T



E B C#m A B

E B C#m A B

Interlude E B C#m A B E B C#m

A B E B C#m A B

E B C#m Verse A B E B C#m

4. I tell ya, you can put me out



A B E B C#m A B

on the street, put me out with no shoes on my feet, but

let ring -----

let ring -----

E B C#m A B E B C#m

put me out, put me out, put me out of mis - e - ry. 'Eah.

let ring -----

let ring -----

Verse

A B E B C#m A B

5. All your sick - ness, I can suck it up.

let ring -----

let ring -----

E B C#m A B E B C#m

Throw it all at me, I'll just shrug it off. There's one thing, ba - by,

let ring -----

let ring -----



A B E B C#m A B

I don't un - der - stand: \_ You keep on tell - in' me I ain't your kind of man. Ain't I

let ring -----

let ring -----

E B C#m A B E B C#m

rough e - nough? Oo, — hon - ey. Ain't I tough e - nough?

let ring -----

let ring -----

A B E B C#m A B

Ain't I rich e - nough? In love e - nough? Oo, oo, — please. —

let ring -----

let ring -----

Outro

E B C#m A B E B C#m

I'll nev - er be — your

let ring -----

let ring -----



A B E B C#m A B

beast of bur - den. I'll nev - er be your beast of bur - den.

let ring -----

(9 9 11) 9 9 X 9 11 10 9 7 8 9 9 9 X 7 9 9 9 9 X 9 11 9 9 X 9 11 10 9 7 8 9

E B C#m A B E B C#m

Nev - er, nev - er, nev - er, nev - er, nev - er, nev - er be.

let ring -----

9 9 9 X 7 9 9 9 X 9 11 10 9 7 8 9 9 9 X 7 9 9 9 X 9 11 9 9 X 9 11 10 9 7 8 9

A B E B C#m A B

I'll nev - er be your beast of bur - den.

let ring -----

(9 9 11) 9 9 X 9 11 10 9 7 8 9 9 9 X 7 9 9 9 9 X 9 11 9 9 X 9 11 10 9 7 8 9

E B C#m A B E B C#m

I've walked for miles, my feet are hurt - in', uh. All I want is

let ring -----

9 9 9 X 7 9 9 9 X 9 11 10 9 7 8 9 9 9 X 7 9 9 9 X 9 11 9 9 X 9 11 10 9 7 8 9



A B E B C#m A B

you to make love to me. Uh. Yeah.

let ring ----- let ring -----

(9 9) 9 X 9 10  
11 11 X 9 9

7 9 9 9 X 7 9 9 X 10 7  
8 8 9 9 X 8 11 11 X 9 8 9

E B C#m A B E B C#m  
 I don't need no beast of bur - den, uh. I need no fuss - in'.  
 let ring ---+ let ring -----+

9 9 9 X 7 9 9 9 X 9 10 7 9 9 9 X 7 9  
 9 9 9 X 8 9 11 9 X 9 11 8 9 9 9 X 8 9  
 9 9 9 X 9 11 11 X 9 11 9 9 9 X 9 11

A B E B C#m A B

I need no nurs - in'. Nev - er, nev - er, nev - er, nev - er, nev - er need.

let ring ----- let ring -----

(9) 9 X 10  
(9) 9 X 9  
11 11 X 9 11 7 9  
9 9 9 9 X 8 9 9  
9 9 9 9 X 9 11 9 X 10 7  
9 9 9 9 X 9 9 9 9

Repeat and fade

E B C#m A B E B C#m A B

let ring ---

let ring ---

let ring ---



# It's Only Rock 'N' Roll (But I Like It)

Words and Music by Mick Jagger and Keith Richards

## Intro

Moderately ♩ = 132

E

*f*  
w/ dist.

let ring -

TAB

## Verse

E

I. If I could stick my pen in my heart, -

let ring -

11 9 10 12 13 10 9 9 11 9

(9)

spill it all o - ver the stage, - would it sat - is - fy ya? Would -

X 2 4 5 4 2 3 4 2 4 0 0 X 2 4 5 4 0 0

it slide on by ya? Would ya think the boy is strange? - Ain't he strange? -

X 5 4 X 2 4 X 2 4 5 4 X 2 4 X 4 2 2 0



G5 E

If I could win ya, if I could sing ya a

(2 0) 0 2 9 9 10 11 9 11 9 11

love song so di-vine, would it be e-nough for your

9 9 9 11 9 11 10 11 9 9

cheat-in' heart if I broke down and cried? If I cried?

(9) 9 10 11 9 9 10 11 9 2 2 0

Chorus

G5 E

A

I said, I know it's

(2 0) 0 2 9 10 11 9 9 2 2 4 2 2 2 4 2



E

on - ly rock 'n' roll, — but I like it, — uh. I said,

A E D

I know \_ it's on - ly rock 'n' roll, but I like it, like it,

The musical score consists of two staves. The top staff shows the melody with lyrics underneath. The bottom staff shows the guitar accompaniment with fret numbers below each note. Chord symbols A, E, and D are placed above the corresponding sections of the music.

Fret numbers:

Measure 1: 2 0, 2 0, 4 0, 2 0  
Measure 2: 2 0, 2 0, 4 0, 2 0  
Measure 3: 2 0, 2 0, 4 0, 2 0  
Measure 4: 2 0, 2 0, 4 0, 2 0  
Measure 5: 2 0, 2 0, 4 0, 2 0  
Measure 6: 2 0, 2 0, 4 0, 2 0  
Measure 7: 2 0, 2 0, 4 0, 2 0  
Measure 8: 2 0, 2 0, 4 0, 2 0  
Measure 9: 2 0, 2 0, 4 0, 2 0  
Measure 10: 2 0, 2 0, 4 0, 2 0  
Measure 11: 2 0, 2 0, 4 0, 2 0  
Measure 12: 2 0, 2 0, 4 0, 2 0  
Measure 13: 2 0, 2 0, 4 0, 2 0  
Measure 14: 2 0, 2 0, 4 0, 2 0  
Measure 15: 2 0, 2 0, 4 0, 2 0  
Measure 16: 2 0, 2 0, 4 0, 2 0  
Measure 17: 2 0, 2 0, 4 0, 2 0  
Measure 18: 2 0, 2 0, 4 0, 2 0  
Measure 19: 2 0, 2 0, 4 0, 2 0  
Measure 20: 2 0, 2 0, 4 0, 2 0  
Measure 21: 2 0, 2 0, 4 0, 2 0  
Measure 22: 2 0, 2 0, 4 0, 2 0  
Measure 23: 2 0, 2 0, 4 0, 2 0  
Measure 24: 2 0, 2 0, 4 0, 2 0  
Measure 25: 2 0, 2 0, 4 0, 2 0  
Measure 26: 2 0, 2 0, 4 0, 2 0  
Measure 27: 2 0, 2 0, 4 0, 2 0  
Measure 28: 2 0, 2 0, 4 0, 2 0  
Measure 29: 2 0, 2 0, 4 0, 2 0  
Measure 30: 2 0, 2 0, 4 0, 2 0  
Measure 31: 2 0, 2 0, 4 0, 2 0  
Measure 32: 2 0, 2 0, 4 0, 2 0  
Measure 33: 2 0, 2 0, 4 0, 2 0  
Measure 34: 2 0, 2 0, 4 0, 2 0  
Measure 35: 2 0, 2 0, 4 0, 2 0  
Measure 36: 2 0, 2 0, 4 0, 2 0  
Measure 37: 2 0, 2 0, 4 0, 2 0  
Measure 38: 2 0, 2 0, 4 0, 2 0  
Measure 39: 2 0, 2 0, 4 0, 2 0  
Measure 40: 2 0, 2 0, 4 0, 2 0  
Measure 41: 2 0, 2 0, 4 0, 2 0  
Measure 42: 2 0, 2 0, 4 0, 2 0  
Measure 43: 2 0, 2 0, 4 0, 2 0  
Measure 44: 2 0, 2 0, 4 0, 2 0  
Measure 45: 2 0, 2 0, 4 0, 2 0  
Measure 46: 2 0, 2 0, 4 0, 2 0  
Measure 47: 2 0, 2 0, 4 0, 2 0  
Measure 48: 2 0, 2 0, 4 0, 2 0  
Measure 49: 2 0, 2 0, 4 0, 2 0  
Measure 50: 2 0, 2 0, 4 0, 2 0  
Measure 51: 2 0, 2 0, 4 0, 2 0  
Measure 52: 2 0, 2 0, 4 0, 2 0  
Measure 53: 2 0, 2 0, 4 0, 2 0  
Measure 54: 2 0, 2 0, 4 0, 2 0  
Measure 55: 2 0, 2 0, 4 0, 2 0  
Measure 56: 2 0, 2 0, 4 0, 2 0  
Measure 57: 2 0, 2 0, 4 0, 2 0  
Measure 58: 2 0, 2 0, 4 0, 2 0  
Measure 59: 2 0, 2 0, 4 0, 2 0  
Measure 60: 2 0, 2 0, 4 0, 2 0  
Measure 61: 2 0, 2 0, 4 0, 2 0  
Measure 62: 2 0, 2 0, 4 0, 2 0  
Measure 63: 2 0, 2 0, 4 0, 2 0  
Measure 64: 2 0, 2 0, 4 0, 2 0  
Measure 65: 2 0, 2 0, 4 0, 2 0  
Measure 66: 2 0, 2 0, 4 0, 2 0  
Measure 67: 2 0, 2 0, 4 0, 2 0  
Measure 68: 2 0, 2 0, 4 0, 2 0  
Measure 69: 2 0, 2 0, 4 0, 2 0  
Measure 70: 2 0, 2 0, 4 0, 2 0  
Measure 71: 2 0, 2 0, 4 0, 2 0  
Measure 72: 2 0, 2 0, 4 0, 2 0  
Measure 73: 2 0, 2 0, 4 0, 2 0  
Measure 74: 2 0, 2 0, 4 0, 2 0  
Measure 75: 2 0, 2 0, 4 0, 2 0  
Measure 76: 2 0, 2 0, 4 0, 2 0  
Measure 77: 2 0, 2 0, 4 0, 2 0  
Measure 78: 2 0, 2 0, 4 0, 2 0  
Measure 79: 2 0, 2 0, 4 0, 2 0  
Measure 80: 2 0, 2 0, 4 0, 2 0  
Measure 81: 2 0, 2 0, 4 0, 2 0  
Measure 82: 2 0, 2 0, 4 0, 2 0  
Measure 83: 2 0, 2 0, 4 0, 2 0  
Measure 84: 2 0, 2 0, 4 0, 2 0  
Measure 85: 2 0, 2 0, 4 0, 2 0  
Measure 86: 2 0, 2 0, 4 0, 2 0  
Measure 87: 2 0, 2 0, 4 0, 2 0  
Measure 88: 2 0, 2 0, 4 0, 2 0  
Measure 89: 2 0, 2 0, 4 0, 2 0  
Measure 90: 2 0, 2 0, 4 0, 2 0  
Measure 91: 2 0, 2 0, 4 0, 2 0  
Measure 92: 2 0, 2 0, 4 0, 2 0  
Measure 93: 2 0, 2 0, 4 0, 2 0  
Measure 94: 2 0, 2 0, 4 0, 2 0  
Measure 95: 2 0, 2 0, 4 0, 2 0  
Measure 96: 2 0, 2 0, 4 0, 2 0  
Measure 97: 2 0, 2 0, 4 0, 2 0  
Measure 98: 2 0, 2 0, 4 0, 2 0  
Measure 99: 2 0, 2 0, 4 0, 2 0  
Measure 100: 2 0, 2 0, 4 0, 2 0  
Measure 101: 2 0, 2 0, 4 0, 2 0  
Measure 102: 2 0, 2 0, 4 0, 2 0  
Measure 103: 2 0, 2 0, 4 0, 2 0  
Measure 104: 2 0, 2 0, 4 0, 2 0  
Measure 105: 2 0, 2 0, 4 0, 2 0  
Measure 106: 2 0, 2 0, 4 0, 2 0  
Measure 107: 2 0, 2 0, 4 0, 2 0  
Measure 108: 2 0, 2 0, 4 0, 2 0  
Measure 109: 2 0, 2 0, 4 0, 2 0  
Measure 110: 2 0, 2 0, 4 0, 2 0  
Measure 111: 2 0, 2 0, 4 0, 2 0  
Measure 112: 2 0, 2 0, 4 0, 2 0  
Measure 113: 2 0, 2 0, 4 0, 2 0  
Measure 114: 2 0, 2 0, 4 0, 2 0  
Measure 115: 2 0, 2 0, 4 0, 2 0  
Measure 116: 2 0, 2 0, 4 0, 2 0  
Measure 117: 2 0, 2 0, 4 0, 2 0  
Measure 118: 2 0, 2 0, 4 0, 2 0  
Measure 119: 2 0, 2 0, 4 0, 2 0  
Measure 120: 2 0, 2 0, 4 0, 2 0  
Measure 121: 2 0, 2 0, 4 0, 2 0  
Measure 122: 2 0, 2 0, 4 0, 2 0  
Measure 123: 2 0, 2 0, 4 0, 2 0  
Measure 124: 2 0, 2 0, 4 0, 2 0  
Measure 125: 2 0, 2 0, 4 0, 2 0  
Measure 126: 2 0, 2 0, 4 0, 2 0  
Measure 127: 2 0, 2 0, 4 0, 2 0  
Measure 128: 2 0, 2 0, 4 0, 2 0  
Measure 129: 2 0, 2 0, 4 0, 2 0  
Measure 130: 2 0, 2 0, 4 0, 2 0  
Measure 131: 2 0, 2 0, 4 0, 2 0  
Measure 132: 2 0, 2 0, 4 0, 2 0  
Measure 133: 2 0, 2 0, 4 0, 2 0  
Measure 134: 2 0, 2 0, 4 0, 2 0  
Measure 135: 2 0, 2 0, 4 0, 2 0  
Measure 136: 2 0, 2 0, 4 0, 2 0  
Measure 137: 2 0, 2 0, 4 0, 2 0  
Measure 138: 2 0, 2 0, 4 0, 2 0  
Measure 139: 2 0, 2 0, 4 0, 2 0  
Measure 140: 2 0, 2 0, 4 0, 2 0  
Measure 141: 2 0, 2 0, 4 0, 2 0  
Measure 142: 2 0, 2 0, 4 0, 2 0  
Measure 143: 2 0, 2 0, 4 0, 2 0  
Measure 144: 2 0, 2 0, 4 0, 2 0  
Measure 145: 2 0, 2 0, 4 0, 2 0  
Measure 146: 2 0, 2 0, 4 0, 2 0  
Measure 147: 2 0, 2 0, 4 0, 2 0  
Measure 148: 2 0, 2 0, 4 0, 2 0  
Measure 149: 2 0, 2 0, 4 0, 2 0  
Measure 150: 2 0, 2 0, 4 0, 2 0  
Measure 151: 2 0, 2 0, 4 0,

[illegible][illegible]



[illegible][illegible]

in my heart, — su — i — cide right on the stage, — would —

— it be e-nough for your teen-age lust? Would — it help to ease the pain? —



A5 G5 E

Ease your brain? If I could dig down deep

in my heart, feelings would flood on the page. Would

it sat - is - fy ya? Would it slide right by ya? Would ya think the boy's in - sane?

A5 G5 E

He's in - sane. I said,

## A

A

E

I know it's on - ly rock 'n' roll, but I like it, uh.

2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0

11 12 12 12 11

[illegible]



[illegible]

D/A                  A                  E

this old boy — has been a lone - ly? — Mm.

The musical score consists of two staves. The top staff contains the melody with lyrics underneath. The bottom staff shows guitar accompaniment with fingerings indicated by numbers 0-3. Chord symbols are placed above the staff at specific points.

Fingerings for the bottom staff:

Measure 1: 2 3 2 0 0  
Measure 2: 2 3 2 0 0  
Measure 3: 2 2 2 0  
Measure 4: 2 2 2 0  
Measure 5: 2 2 2 0  
Measure 6: 0 0 1 2 2 0  
Measure 7: 0 0 1 2 2 0  
Measure 8: 0 0 1 2 2 0  
Measure 9: 0 0 1 2 2 0  
Measure 10: 0 0 1 2 2 0  
Measure 11: 0 0 1 2 2 0  
Measure 12: 7 9 7 9 11 9 7 9 7

## Bridge

## B

B

A

And do you think that you're the on - ly girl a - round?

9 9 11 9 9 9 11 9 9 9 11 9 7 7 9 7 7 7 9 7

7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

## B

B

Uh! I bet ya think that you're the on - ly wom - an in town,

7 5 7 5 9 5 7 5 7 5 9 5 7 9 7 9 11 7 9 7 9 7 11 7 9 7 9 11 7 9 7 9 11 7 9

## E

A

Amaj7

A6

A

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into two systems. The first system contains the first two measures of the melody and bass line. The second system contains the next two measures of the melody and bass line. The melody in the first system starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line in the first system starts with a quarter note G2, followed by a quarter note F2, and a quarter note E2. The melody in the second system starts with a quarter note A4, followed by a quarter note B4, and a quarter note C5. The bass line in the second system starts with a quarter note F2, followed by a quarter note E2, and a quarter note D2. The score is written in a simple, folk-like style.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The second system shows the guitar accompaniment on a six-string guitar. It features a series of chords and arpeggios, with some notes marked with a "1/2" indicating a half-note duration. The chords are written in a simplified notation, with numbers 12, 14, and 15 indicating fret positions. The accompaniment is divided into two parts, with the first part starting on the first string and the second part starting on the second string. The score is written in a clear, legible font, and the overall layout is clean and professional.

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords A5, G5, and E are indicated. The notation includes various note values and rests, with some notes beamed together. Below the staff, there are two lines of fretboard diagrams for the guitar. The first line shows fret numbers 12, 15, 14, 12, 14, 12, 12, 15, 14, 12, 14, 14, 14, 14, 14. The second line shows fret numbers 12, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14. Arrows indicate fingerings, with '1/2' written above some notes. A dashed line with the text 'let ring' is positioned above the fretboard diagrams.



# Outro-Chorus

A

I said, I know — it's on - ly rock 'n' roll, — but I

Harm. 12

14 14 14 12 12 14 14 12 14 14

E

A

like it. — I said, I know — it's

9 9 9 9 9 9 2 2 4 2 2 2 4 2

10 11 10 11 0 0 0 0 0 0 0 0

E

on - ly rock 'n' roll, but I like it. — uh. Who!

2 2 4 2 2 2 4 2 9 9 9 11 9 9 10 9 10 11

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A

E

I know — it's on - ly rock 'n' roll, but I like it. — uh.

2 2 4 2 2 2 4 2 9 9 9 10 11 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A

Oo, yeah! I know it's on - ly rock 'n' roll, but I

(9) 9 9 10 11 9 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2

E D A E A  
 like it, like it, yes, I do, uh, well, I like it.

[illegible][illegible]



A Amaj7 A6 A E

I like it.

0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0 | 0 5 6 6 0 5 6 4 0 2 2 2 | 0 0 1 2 2 0 | 0 0 1 2 2 0

A

like it. I like it.

0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0

Amaj7 A6 A E

I like it. Oo, I

0 5 6 6 0 5 6 4 0 2 2 2 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0 | 0 0 1 2 2 0

A Amaj7 A6 A E

like it. Oo, yeah! I like it.

2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0 | 0 5 6 6 0 5 6 4 0 2 2 2 | 2 2 2 | 9 9 10 11 9 9

A E

Yeah! I like it. — Oo, yeah! — I like it. —

Guitar fret numbers: (9) 9 10 11 9 9 11 9 | 2 0 2 0 4 2 2 0 2 0 4 2 0 | 2 0 2 0 4 2 2 0 2 0 4 2 0 | 9 9 10 11 9 9

A E

Oo, yeah! — I like it. — Oo, yeah! — I like it. —

Guitar fret numbers: (9) 9 10 11 9 | 2 0 2 0 4 2 2 0 2 0 4 2 0 | 2 0 2 0 4 2 2 0 2 0 4 2 0 | 9 9 10 11 9 9

A E

Oo, yeah. — I like it. — Oo, yeah. — I like it. —

Guitar fret numbers: (9) 9 10 11 9 | 12 12 12 12 12 12 | 12 12 12 12 14 | 12 12 12

A E

Oh, but I like it, — uh. Oh, — but I like it, — uh. —

Guitar fret numbers: (12) 14 14 12 14 12 | 12 12 12 | 14 14 12 14 14 | 12 12 12



A E

Yeah... I like it. Oo, but I like it.

A E

And... I said I like it. Oo, yeah, I like it.

*Begin fade*  
A

E A

*Fade out*

E

# Happy

Words and Music by Mick Jagger and Keith Richards

Open G tuning, capo IV:  
(low to high) D-G-D-G-B-D

## Intro

Moderately ♩ = 130

\*E (C) Esus<sub>4</sub><sup>2</sup> (Csus<sub>4</sub><sup>2</sup>) E (C) A/E (F/C) E (C) Esus<sub>4</sub><sup>2</sup> (Csus<sub>4</sub><sup>2</sup>) A/E (F/C)

*f*  
w/ slight dist.

TAB

\*Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

E (C) B (G) E (C) B (G) E (C) B (G)

w/ slide throughout

TAB

## Verse

E (C) B (G) E (C) B (G) E/B (C/G) B (G)

1. Well, I nev - er kept a dol - lar past sun -

TAB



E/B (C/G) B (G) E/B (C/G) B (G) E/B (C/G) B (G)

set; al - ways burned a hole in my pants.

The first system of music includes a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "set; al - ways burned a hole in my pants." The guitar line is in the key of D major and features a series of chords: E/B (C/G), B (G), E/B (C/G), B (G), E/B (C/G), and B (G). The bass line is in the key of D major and features a series of fret numbers: 0, 0, 1, 0, 0, 0, 0, 1, 0, 0, 0, 1, 0, 0, 0, 0, 0, 0.

E/B (C/G) B (G) E/B (C/G) B (G)

Nev - er made a school ma - ma hap -

The second system of music includes a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Nev - er made a school ma - ma hap -". The guitar line is in the key of D major and features a series of chords: E/B (C/G), B (G), E/B (C/G), and B (G). The bass line is in the key of D major and features a series of fret numbers: 4, 0, 0, 5, 5, 5, 3, 0, 0, 1, 0, 0, 0, 1, 0, 0, 0.

E/B (C/G) B (G) E/B (C/G) B (G) E/B (C/G) B (G)

py; nev - er blew a sec - ond chance.

The third system of music includes a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "py; nev - er blew a sec - ond chance." The guitar line is in the key of D major and features a series of chords: E/B (C/G), B (G), E/B (C/G), B (G), E/B (C/G), and B (G). The bass line is in the key of D major and features a series of fret numbers: 0, 0, 1, 0, 0, 0, 0, 1, 0, 0, 0, 0, 0, 0, 1, 0, 0, 0.

# Pre-Chorus

E/B (C/G) B (G) E (C) Esus<sup>2</sup> (Csus<sup>2</sup>) E (C)

on love. 1., 3. I need a love to  
2. I need a love to

The pre-chorus section of music includes a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "on love. 1., 3. I need a love to 2. I need a love to". The guitar line is in the key of D major and features a series of chords: E/B (C/G), B (G), E (C), Esus<sup>2</sup> (Csus<sup>2</sup>), and E (C). The bass line is in the key of D major and features a series of fret numbers: 0, 0, 0, 0, 1, 1, 0, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

A/E (F/C) E (C) Esus<sub>2</sub> (Csus<sub>4</sub>) E A/E (C) (F/C) E (C) B (G)

keep me hap - py, I need a love \_ to keep me hap - py.  
keep me hap - py. I need a love, \_ ba - by won't ya keep me

To Coda 1

To Coda 2

Chorus

B (G) E (C) B (G) E (C) B (G) E (C) B (G)

Ba - by, ba - by, keep me hap - py. Ba - by, ba -  
hap - py? Ba - by, won't ya keep me hap - py? Ba -

Verse

E (C) B (G) E/B (C/G) B (G) E/B (C/G) B (G)

- by, keep me hap - py. 2. Al - ways took can - dy from stran -



E/B (C/G) B (G) E/B (C/G) B (G) E/B (C/G) B (G)

ers; did - n't wan - na get me no trade.

let ring

E/B (C/G) B (G) E/B (C/G) B (G)

Nev - er want to be like Pa - pa; work -

E/B (C/G) B (G) E/B (C/G) B (G) E/B (C/G) B (G) E/B (C/G) B (G)

- in' for the boss ev - 'ry night and day.

let ring

let ring

*D.S. al Coda 1*

⊕ Coda 1

Guitar Solo

E (C) B (G) E (C) B (G) E (C) B (G)

- by, please keep - me.

E (C) B (G) E (C) B (G) E (C) B (G) E (C)

# Pre-Chorus

E (C) Esus<sub>4</sub><sup>2</sup> (Csus<sub>4</sub><sup>2</sup>) E (C) A/E (F/C) E (C) Esus<sub>4</sub><sup>2</sup> (Csus<sub>4</sub><sup>2</sup>) E (C)

I need a love — to keep me hap - py. — I need a love — to

# Chorus

A/E (F/C) E (C) B (G) E (C) B (G) E (C) B (G)

keep me hap - py. Ba - by, ba - by, keep me hap - py.

# Verse

E (C) B (G) E (C) B (G) E/B (C/G) B (G)

Ba - by. 3. Nev - er got a flash out of cock -



E/B B (C/G) (G) E/B B (C/G) (G) E/B B (C/G) (G)

tails \_\_\_\_\_ when \_\_\_\_\_ I got some flesh off the bone.

E/B B (C/G)(G) E/B B (C/G)(G) E/B B (C/G)(G) E/B B (C/G)(G)

Nev - er got a lift out of Lear - jet, when \_\_\_\_\_

E/B B (C/G) (G) E/B B (C/G) (G) E B (C) (G)

\_\_\_\_\_ I can fly \_\_\_\_\_ way \_\_\_\_\_ back home. \_\_\_\_\_

*D.S. al Coda 2*

♢ Coda 2

E (C) B (G) E/B B (C/G) (G) E (C)

by, keep me hap - py. \_\_\_\_\_ Ba - by. \_\_\_\_\_

# Interlude

E (C) Esus<sub>4</sub><sup>2</sup> (Csus<sub>4</sub><sup>2</sup>) E (C) A/E (F/C) E (C)

Esus<sub>4</sub><sup>2</sup> (Csus<sub>4</sub><sup>2</sup>) E (C) A/E (F/C) E (C) B (G)

# Outro

w/ Voc. ad lib., till fade

B (G) E (C) B (G) E (C) B (G)

E (C) B (G) E (C) B (G)

D5 (Bb5) B5 (G5) E (C) B5 (G5) D5 (Bb5) B5 (G5) E (C) B5 (G5)



D5 (B $\flat$ 5) B5 (G5) E (C) B5 (G5) D5 (B $\flat$ 5) B5 (G5) E (C) B5 (G5)

E (C) B (G) E (C) B (G) E (C) B (G)

E (C) B (G) E (C) B (G) E (C) B (G)

E (C) B (G) E (C) B (G) E (C) B (G)

E (C) B (G) E (C) B (G)

*Repeat and fade*

Words and Music by Mick Jagger and Keith Richards

Moderately ♩ = 108

Am

Dm7

mf

w/ slight dist.

TAB

5

7

7

5

7

5

7

1

1

1


7

5

7

5

7

---

9

Country	1950	1960	1970	1980	1990	2000	2010	2020	2030	2040	2050
Japan	7	8	10	12	14	16	18	20	22	24	26
Germany	10	11	12	13	14	15	16	17	18	19	20
France	11	12	13	14	15	16	17	18	19	20	21
Italy	12	13	14	15	16	17	18	19	20	21	22
Spain	13	14	15	16	17	18	19	20	21	22	23
Sweden	14	15	16	17	18	19	20	21	22	23	24
United Kingdom	15	16	17	18	19	20	21	22	23	24	25
United States	16	17	18	19	20	21	22	23	24	25	26
Canada	17	18	19	20	21	22	23	24	25	26	27
South Korea	18	19	20	21	22	23	24	25	26	27	28
China	19	20	21	22	23	24	25	26	27	28	29
India	20	21	22	23	24	25	26	27	28	29	30
Brazil	21	22	23	24	25	26	27	28	29	30	31
South Africa	22	23	24	25	26	27	28	29	30	31	32
Indonesia	23	24	25	26	27	28	29	30	31	32	33
Nigeria	24	25	26	27	28	29	30	31	32	33	34
Kenya	25	26	27	28	29	30	31	32	33	34	35
Uganda	26	27	28	29	30	31	32	33	34	35	36
Zambia	27	28	29	30	31	32	33	34	35	36	37
Malawi	28	29	30	31	32	33	34	35	36	37	38
Mozambique	29	30	31	32	33	34	35	36	37	38	39
Angola	30	31	32	33	34	35	36	37	38	39	40
Guinea	31	32	33	34	35	36	37	38	39	40	41
Sierra Leone	32	33	34	35	36	37	38	39	40	41	42
Liberia	33	34	35	36	37	38	39	40	41	42	43
Ivory Coast	34	35	36	37	38	39	40	41	42	43	44
Ghana	35	36	37	38	39	40	41	42	43	44	45
Senegal	36	37	38	39	40	41	42	43	44	45	46
Mali	37	38	39	40	41	42	43	44	45	46	47
Niger	38	39	40	41	42	43	44	45	46	47	48
Chad	39	40	41	42	43	44	45	46	47	48	49
Sudan	40	41	42	43	44	45	46	47	48	49	50
Ethiopia	41	42	43	44	45	46	47	48	49	50	51
Somalia	42	43	44	45	46	47	48	49	50	51	52
Yemen	43	44	45	46	47	48	49	50	51	52	53
Oman	44	45	46	47	48	49	50	51	52	53	54
Qatar	45	46	47	48	49	50	51	52	53	54	55
UAE	46	47	48	49	50						

1

27

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**X**

—

Am

Dm7

Am

Dm7

let ring -----+

### Verse

Am

1. I've been hold - in' out \_\_\_ so long, \_\_\_ I've been

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Dm7

sleep - in' all a - lone. Lord, I miss you. I've been

let ring

Am

hang - in' on the phone, I've been sleep - in' all a - lone. I wan - na

let ring

Dm7

Chorus

Am

kiss you some-time. Oo, hoo, oo. Oo,

Dm7

hoo, oo. Hoo, oo, oo, now. Oo,

Am Dm7

hoo, — oo. — Oo, — hoo, — oo. — Oo, — oo, oo, yah. —

Verse Am

2. Well, I've been haunt - ed in — my sleep, you been star -

Dm7

- in' in — my dreams. — Lord, I miss you, — child. I've been

let ring —

Am

wait - in' in — the hall, — been wait - in' on your call, when the phone

let ring —



**Dm7**

rings. *Spoken:* It's just some friends — of mine. — They say, "Hey!

*let ring* —

**Am**

What's the mat - ter man? — We're gon - na come 'round at twelve with some Puer - to Ri - can

*let ring* —

**Dm7** **Am**

girls that's just dy'n — to meet you! We're gon - na bring a case of wine.

*let ring* —

**Dm7**

Hey, let's go mess and fool a - round you know, — like we used to!"

*let ring* —

# Chorus

Am

Dm7

Am

Dm7

## Bridge

F

Em7

Dm7



Yeah. Oh, ba - by, why you wait so long? -

Interlude  
N.C. (Am)

The musical score for the 'Interlude N.C. (Am)' section consists of two staves. The top staff is in treble clef and contains a melody with a Dm7 chord above the first measure, an E5 chord above the second measure, and a final measure with a whole note. The bottom staff is in bass clef and contains a bass line with a Dm7 chord above the first measure, an E5 chord above the second measure, and a final measure with a whole note. The lyrics 'Won't ya come home! Come home!' are written below the top staff, aligned with the melody.

(Dm)

Spoken: Ahh... \_\_\_\_\_

T' t - 'ck, t' t - 'ck, t' t - 'ck t' 'ck! I've been

let ring -----

(7)

6 5

13

Gtr, tacet  
(Am) (Dm)



walk - in' Cen - tral Park, sing - in' af - ter dark, \_ Peo - ple think I'm cra - zy.

(Am)

Stum - bl - in' on my feet, shuff - lin' to the street.

let ring -

5

(Dm) (Am)

Ask - in' me, "Ch 'ch 'ch! What's the mat - ter with you, boy?" Some-time

let ring

6 5 5 5 5

(Dm) Dm7

I wan-na say, to, to my - self... Some - time I say... Oo,

Harm. ————  
let ring ———— let ring ————

(5) 5 5 12 12 5 5 7 5 6 5 7 5

**Chorus**

Am Dm7

hoo, oo. Oo, hoo, oo. Oo, oo, oo, yeah.

let ring



Am

Oo, \_ oo, \_ oo, \_ Oo, \_ oo, \_ oo, \_ I wan-na

let ring -----

Dm7

kiss you, child. \_

Wow! \_

Sax Solo

Am

let ring ----- let ring -----

Dm7

let ring -----

Am

Dm7

let ring -----

1/4

Verse  
Am

3. I guess I'm ly - in' to my - self, it's just you

Dm7

and no one else. Lord, I wan - na kiss you, child.

Am

You just been blot - tin' out my mind,

Dm7

fool - in' on my time. Lord, I wan - na, kiss you, ba - by, yeah.

Am

Lord, I miss you, child.

let ring -----

13 14 13 14 13 14 13 12 12 13 12 12 13 14

Dm7

Chorus

Am

Ah, ah, ah, Ah,

let ring -----

13 14 13 14 15 13 15 15 5 8 7 (7) 5 7

Dm7

ah, ah, Ah, ah, Ah,

let ring -----

12 14 13 15 13 15 (15) 13 15 13 13 15 15/17 15 17 15 15 15 17 17 17

Am

Dm7

ah, ah, Ah, ah, ah, Ah, ah, ah,

let ring -----

5 5 7 5 5 7 X X X 5 5 7 X X X 5 5 6 5 5 7



Am

Ah, ah, ah, Ah, ah, ah, Ah,

let ring

Outro-Harmonica Solo

Am

Dm7

ah, ah,

let ring

Dm7

Am

Dm7

Begin fade

Am

Fade out

# Shattered

Words and Music by Mick Jagger and Keith Richards

## Intro

Moderately ♩ = 138

E5 B5 E5 B5

*mf* P.M. ----- *let ring* ----- P.M. -----  
w/ chorus

**TAB**

2 0 0 0 2 0 0 0 2 0 0 0 4 0 2 4 0 2 4 0 0 0 0 0 0 2 0 0 4 0 0 4 2 2 4 2

E5 B5 E5

*Spoken:* Uh, huh. (Shat - tered.) Uh, huh.

P.M. ----- P.M. -----

2 0 0 0 2 0 0 0 2 0 0 0 4 2 4 2 4 2 2 0 0 0 2 0 0 0 2 0 0

## Chorus

B5 A5 B5

*Spoken:* Love and hope and sex and dreams are still sur - viv-in' on the streets.  
(Shat - tered.) *Spoken:* Laugh - ter, joy and lone - li - ness and sex, and sex, and sex, and sex and  
*Spoken:* Work and work for love and sex. Ain't you hun - gry for suc - cess? Suc -

*let ring* -----

2 4 2 4 4 0 0 2 0 2 0 0 0 4 2 4 2 2 2 0

E5 A5 E5

Look at me! \_\_\_\_\_  
 look at me! \_\_\_\_\_  
 cess, suc - cess, suc - cess! \_\_\_\_\_

1., 2. I'm in tat - ters. \_\_\_\_\_  
 (Tat - ters.)  
 3. Does it mat - ter? \_\_\_\_\_  
 (Mat - ter?) \_\_\_\_\_

P.M. -----|

2 0 2 0 4 5 0 0 2 2 2 0 2 0 0 0 2 0 0

To Coda

B5 E5 B5

{ 1., 2. I been } shat - tered.  
 3. I'm (Shat - tered.)

(Shat - tered.)

let ring -----| P.M. -----|

4 2 4 2 4 2 4 2 2 0 0 0 0 4 0 0 4 0 2 4 0 2 4 0

Verse

E5 B5

Spoken: 1. Friends are so a - larm - ing and my lov - er's nev - er charm - ing.  
 Spoken: 2. All this chit - ter chat - ter, chit - ter chat - ter, chit - ter chat - ter, 'bout

P.M. -----| let ring -----|

2 0 0 0 2 0 0 0 2 0 0 4 0 2 4 0 2 4 0 0



E5 B5

Life's just a cock - tail par - ty on the street. Big Ap - ple  
Shmat - ter shmat - ter, shmat - ter. I can't give it a-way on Sev - enth Av - e - nue.

P.M.-----

0 0 0 2 0 0 4 0 0 4 2 4 2

E5 B5

peo - ple dressed in plas - tic bags di - rect - ing traf - fic.  
(Sha - doo - be.) (Shat - tered.)  
— This town's been wear - in' tat - ters. Uh, huh,  
(Sha - doo - be.) (Shat - tered.)

P.M.-----

2 0 0 2 0 0 2 0 4 2 4 4 4

E5 B5

Some kind a fash - ion. (Shat - tered.)  
(Sha - doo - be.) (Shat - tered.)

P.M.----- let ring-----

2 0 0 2 0 0 2 0 2 4 2 4 4 0 0

⊕ Coda B5

Does it mat - ter? — (Shat - tered.)

let ring-----

2 4 2 4 4 0 0

Guitar Solo

C#5 E5 A5 D5

*f*  
w/ dist.

let ring -----

let ring ---

G5 C5 A5

let ring -----

C#5 E5 A5 D5

G5 C5 E5 B5

Spoken: Oh, —

dist. off

Chorus  
E5

look at me! \_\_\_\_\_ I'm in tat - ters. (Shat - tered.) I'm in tat - ters. (Shat - tered.)

P.M. ----- | let ring ----- | P.M. ----- |

2 0 0 0 2 0 0 0 0 4 0 0 0 0 0 4 0 0 4 2

E5

B5

E5

B5

Look at me! \_\_\_\_\_ I been shat - tered. (Shat - tered) Yeah! (Shat - tered.)

P.M. ----- | P.M. ----- | let ring ----- |

2 0 0 0 2 0 0 0 0 4 4 4 4 2 0 0 0 0 0 0 2 4 2 4 4 0 0

Verse  
A5

B5

E5

3. Spoken: Pride and joy and greed and sex, that's what makes our town the best, ... Pride and joy and dirt - y dreams are

2 0 2 0 0 0 4 2 4 2 2 2 0 2 0 0 4-5 0 0



A5 E5 B5

still sur - viv - in' on the streets and look at me! I'm in tat - ters.  
(Tat - ters.) (Shat - tered.)

P.M. ----- | let ring ----- |

2 2 4 4 2 4 4 2 4 2

E5 B5

Yeah! I been bat - tered.  
(Shat - tered.)

Outro  
E5 B5

What does it mat - ter?  
(Shat - tered.)  
*See additional lyrics*

P.M. ----- | P.M. ----- | let ring ----- |

2 0 0 0 2 0 4 0 0 4 0 2 4 0 2 0 0 0 2 0 0 4 0 2 4 0 0

E5 B5 E5

Does it mat - ter? Uh huh.  
(Shat - tered.)

P.M. ----- | P.M. ----- |

0 0 0 2 0 0 4 0 0 4 2 4 2 2 0 0 0 2 0 0 0 2 0 0

B5 E5 B5 *Play 6 times*

Does it mat - ter? \_\_\_ Uh huh. I'm, uh, shat - tered. \_\_\_

P.M. ----- | *let ring* ----- |

E5 B5 E5

Pile it up! (Sha - doo - bee.) Pile it high on the plat - ter! (Shat - tered.) (Shat - tered.)

P.M. ----- |

### Additional Lyrics

*Outro* Mm. I'm shattered. Huh! Sha-doo-bee. Shattered.  
 Huh! Sha-doo-bee. Shattered.  
 Sha-doo-bee. (Shattered. Shattered.)  
 Don't you know the crime rate's goin' up, up, up, up, up?  
 To live in this town you must be tough, tough, tough, tough, tough, tough.  
 (Shattered. Shattered.) We got rats on the West Side, bedbugs uptown.  
 What a mess! This town's in tatters.  
 I been shattered. My brain's been battered,  
 Splattered all over Manhattan. Uh, huh.  
 What say? Sha-doo-bee. Uh, huh.  
 This town's full of money grabbers.  
 Go ahead! Bite the Big Apple. Don't mind the maggots!  
 Uh, huh. (Shattered.) Sha-doo-bee. My brain's been battered!  
 My fam'ly come around 'n' flatter, flatter, flatter, flatter, flatter, flatter, flatter.  
 Pile it up! (Shattered.) Pile it up. (Sha-doo-bee.)  
 Pile it high on the platter!

# Start Me Up

Words and Music by Mick Jagger and Keith Richards

Open G tuning:  
(low to high) D-G-D-G-B-D

Intro  
Moderately ♩ = 124

C F C F C F

*mf*  
w/ clean tone & reverb

TAB

Bb C F C

F C F Bb C

1. If you



Verse

C F C F C F B $\flat$

start me up, if you start me up, I'll nev - er stop. —

C F C F C F

If you start me up, if you start me up, I'll

2. See additional lyrics

B $\flat$  C F C

nev - er stop. — I've been run - nin' hot, uh. —

F C F B $\flat$  C

You got me tick - in', gon - na blow my top. — If you

F C F C F B $\flat$

start me up, uh, if you start me up, I'll nev - er stop, nev - er stop,

The first system of music features a treble staff with a melody line and a bass staff with chords. The melody starts with a quarter note 'F' on the first line, followed by a quarter rest, then a quarter note 'C' on the second line, and continues with a series of eighth and quarter notes. The bass staff shows chords corresponding to the melody. Below the bass staff is a guitar fretboard diagram with six strings and fret numbers indicated by numbers 0-10.

**Chorus**

C5 D5 F5 E $\flat$ 5 D5 C5

nev - er stop, I'll nev - er stop. You make a grown man cry. \_\_\_\_\_  
*See additional lyrics*

The second system is the beginning of the chorus. It features a treble staff with a melody line and a bass staff with chords. The melody starts with a quarter note 'C5' on the first line, followed by a quarter rest, then a quarter note 'D5' on the second line, and continues with a series of eighth and quarter notes. The bass staff shows chords corresponding to the melody. Below the bass staff is a guitar fretboard diagram with six strings and fret numbers indicated by numbers 0-10.

D5 F5 E $\flat$ 5 D5 C5 D5 F5

You make a grown man cry. \_\_\_\_\_ You make a grown man

The third system continues the chorus. It features a treble staff with a melody line and a bass staff with chords. The melody starts with a quarter note 'D5' on the second line, followed by a quarter rest, then a quarter note 'F5' on the second line, and continues with a series of eighth and quarter notes. The bass staff shows chords corresponding to the melody. Below the bass staff is a guitar fretboard diagram with six strings and fret numbers indicated by numbers 0-10.

*To Coda*  $\text{Coda symbol}$

E $\flat$ 5 D5 C5 F C F C E $\flat$ 5 C

cry. \_\_\_\_\_ Spread out the oil, \_\_\_\_\_ the gas - o - line. \_\_\_\_\_

The fourth system concludes the chorus and leads into the coda. It features a treble staff with a melody line and a bass staff with chords. The melody starts with a quarter note 'E $\flat$ 5' on the second line, followed by a quarter rest, then a quarter note 'D5' on the second line, and continues with a series of eighth and quarter notes. The bass staff shows chords corresponding to the melody. Below the bass staff is a guitar fretboard diagram with six strings and fret numbers indicated by numbers 0-10.

E $\flat$ 5 D5 E $\flat$ 5 D5 C F C

I walk smooth, ride in a mean, mean ma - chine.

F C F B $\flat$  D.S. al Coda C

Start it up. 2. If you

⊕ Coda

E $\flat$ 5 D5 E $\flat$ 5 D5

My hands are greas - y, she's a mean, mean ma - chine.

C F C F C F B $\flat$

Start it up.



# Verse

C

F

C

F

C

F

3. Mm,

start me up.

Now,

give it

Bb

C

F

C

all you got,

you got to

nev - er, nev - er, nev - er

stop.

Slide it up.

Whoo!

F

C

F

Bb

Oh,

ba - by, why don't

ya

start it

up?

# Chorus

C5

D5 F5

Eb5 D5 C5

Nev - er, nev - er, nev - er.

You make a grown

man

cry.

D5 F5 Eb5 D5 C5 D5 F5

You make a grown man cry. You make a grown man

The first system of music features a vocal line in G major with lyrics "You make a grown man cry. You make a grown man". The guitar line provides harmonic support with chords D5, F5, Eb5, D5, C5, and D5, F5. The bass line is shown with fret numbers: (5) 5 5 5 5 0 7 10, 10 10 10 10 8 7 5, 5 5 5 5 0 7 10.

Eb5 D5 C5 F C F C Eb5 C

cry. Ride like the wind at dou - ble speed.

The second system continues the vocal line with lyrics "cry. Ride like the wind at dou - ble speed.". The guitar line features chords Eb5, D5, C5, F, C, F, C, and Eb5, C. The bass line fret numbers are: (10) 10 10 10 10 10 8 7 5, 6 5 5 5 5 5 5 5, 10 10 10 10 10 10 8 7 5, 5 5 5 5 5 5 5 5.

Eb5 D5 C5 C F C

I'll take you plac - es that you nev - er, nev - er seen.

The third system features a vocal line with lyrics "I'll take you plac - es that you nev - er, nev - er seen.". The guitar line has chords Eb5, D5, C5, C, F, and C. The bass line fret numbers are: (5) 5 5 5 5 0, 8 8 8 0 7 5, 6 6 5 5 5 5 5 5.

F C F Bb C

4. Once you

The fourth system begins with a vocal line for the fourth measure, "4. Once you". The guitar line has chords F, C, F, Bb, and C. The bass line fret numbers are: (5) 5 5 5 5 0, 3 3 3 3 3 3 3 3, 5 5 5 5 5 5 5 5.

Verse

C F C F C F B $\flat$

start it up. let me tell you, we will nev - er stop, we'll nev - er stop, we'll

C F C F C F

nev - er, nev - er, nev - er stop. Start me up. We'll

B $\flat$  C F C

nev - er stop, nev - er stop. You, you, —

Outro

F C F B $\flat$  C

you make a grown man cry.



F C F C F Bb  
 You, you made a dead man come.

[illegible]

*Fade out*

come, \_\_\_ Yeah, \_\_\_ And you, you... \_\_\_

### Additional Lyrics

2. If you start me up. Kick on the starter,  
Give it all you got, you got, you got.  
I can compete with the riders in the other heats.  
If you rough it up, 'n' if you like it,  
You can slide it up, slide it up,  
Slide it up, slide it up.

*Chorus* Don't make a grown man cry.  
Don't make a grown man cry.  
Don't make a grown man cry.  
My eyes dilate, my lips go green.  
My hands are greasy,  
She's a mean, mean machine. Start it up.

# Tumbling Dice

Words and Music by Mick Jagger and Keith Richards

Open G tuning, capo IV:  
(low to high) D-G-D-G-B-D

## Intro

Moderately ♩ = 107

N.C.

\*B

(G)

Mm, \_\_\_\_\_ yeah. \_\_\_\_\_

*mf*  
w/ slight dist.  
let ring throughout

P.M. P.M. P.M. P.M. P.M.

TAB

\*Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

## Verse

B

(G)

I, Wo - men think I'm cra - zy but they're

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

al - ways try'n' to waste me, make me burn the can - dle right down, ...

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

F# B/F# F# B E/B B  
(D) (G/D) (D) (G) (C/G) (G)

Ba - by,

P.M. P.M. P.M.

F# B/F# F# B E/B B E A/E E A/E B5 F#  
(D) (G/D) (D) (G) (C/G) (G) (C) (F/C) (C) (F/C) (G5) (D)

ba - by, don't need your jewels in my crown.

Verse

B/F# F# B/F# F# B  
(G/D) (D) (G/D) (D) (G)

2. 'Cause all you women just low -

P.M. P.M. P.M.

- down gam - bles, cheat - in' like I don't know how.

P.M. P.M. P.M. P.M. P.M.



F# B/F# F# B E/B B  
(D) (G/D) (D) (G) (C/G) (G)

Ba - by, I go

P.M. P.M. P.M.

F# B/F# F# B E/B B E A/E E A/E F#  
(D) (G/D) (D) (G) (C/G) (G) (C) (F/C) (C) (F/C) (D)

cra - zy. There's fe - ver in your funk house now. —

Verse

B/F# F# B/F# F# B  
(G/D) (D) (G/D) (D) (G)

3. This low - down bitch - in' got my —

P.M. P.M. P.M.

— poor feet a itch - in'. Don't — you know that deuce is still wild? —

P.M. P.M. P.M. P.M. P.M. P.M.

F# B/F# F# B E/B B  
(D) (G/D) (D) (G) (C/G) (G)

Ba - by, I

P.M. P.M. P.M.

F# B/F# F# B E/B B Chorus  
(D) (G/D) (D) (G) (C/G) (G) E  
(C)

can't stay. You've got to roll me and

B  
(G)

call me the tum - bl - in' dice. 4. Al -

P.M. P.M. P.M. P.M. P.M. P.M.

Verse  
B  
(G)

- ways in a hur - ry, I nev - er stop to wor - ry; don't see the time - flash - in' by.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

F# B/F# F# B E/B B  
(D) (G/D) (D) (G) (C/G) (G)

Hon - ey, got no

P.M. P.M. P.M.

F# B/F# F# B E/B B E A/E E A/E E B  
(D) (G/D) (D) (G) (C/G) (G) (C) (F/C) (C) (F/C) (C) (G)

mon - cy, I'm all six - es and sev - ens, ni -

Verse

F# B/F# F# B/F# F# B  
(D) (G/D) (D) (G/D) (D) (G)

- ni - nines. 5. Said now, ba - by, I'm the

P.M. P.M. P.M.

rank out - sid - er, You can be my part - ner in crime.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.



F# B/F# F# B E/B B F# B/F# F# B E/B B  
 (D) (G/D) (D) (G) (C/G) (G) (D) (G/D) (D) (G) (C/G) (G)

Ba - by, I can't stay. You've got to

7 8 7 0 1 0 7 8 7 0 1 0  
 7 7 7 0 0 0 7 7 7 0 0 0  
 7 7 7 0 0 0 7 7 7 0 0 0

**Chorus**

E B E  
 (C) (G) (C)

roll me and call me the tum - bl - in', roll me,

1 2 1 0 0 2 0 0 0 2 0 0 1 2 1 0 0 2 0 0

B  
 (G)

call me the tum - bl - in' dice.

P.M. P.M. P.M. P.M. P.M. P.M.

4 2 0 2 4 2 0 0 2 0 0 0 0 2 0 0 0 2 0 0 0 0 0 0

**Guitar Solo**

B  
 (G)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(0) 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 0 0

F# B/F# F# B E/B B F# B/F# F# B E/B B  
 (D) (G/D) (D) (G) (C/G) (G) (D) (G/D) (D) (G) (C/G) (G)

E A/E E A/E E B F# B/F# F# B/F# F# B  
 (C) (F/C) (C) (F/C) (C) (G) (D) (G/D) (D) (G/D) (D) (G)

6. Oh, — my, —

Verse

B (G)

— my, my, — I'm the lone — crap shoot - er, play - in' the field — ev - 'ry night, —

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

F# B/F# F# B E/B B  
 (D) (G/D) (D) (G) (C/G) (G)

night. Ba - by, I

P.M. P.M. P.M.

**Outro-Chorus**

F# B/F# F# B E/B B E  
(D) (G/D) (D) (G) (C/G) (G) (C)

can't stay. You've got to roll me and

B E B  
(G) (C) (G)

call me the tum - bl - in'... Roll me, call me the tum - bl - in'

E B E  
(C) (G) (C)

dice. (Got to roll me, me.)

B E B  
(G) (C) (G)

Got to Roll me, mm, mm, yeah. Got to



E (C) B (G) E (C)

Roll me, huh, huh, \_\_\_\_\_ Got to Roll me, huh, yeah, \_

roll me, me.

B (G) E (C) B (G)

Roll me, huh, huh, \_\_\_\_\_ Got to Roll me, huh, \_\_\_\_\_ Got to

roll me, me.

E (C) B (G) E (C)

Roll me, huh, huh, \_\_\_\_\_ Got to Roll me, huh, yeah, \_

roll me, me.

B (G) E (C) B (G)

Got to All my wom-en call me the tum - bl - in' Got to

roll me.

E (C) B (G) E (C)

dice, roll me. yeah. Got to Roll roll me, ba - by,

1 2 1 0 0 2 0 2/4 (4) 2 0 4 2 0 0 2 1 1 2 1 0 0 2 0 2/4

*Begin fade*

B (G) E (C) B (G)

sweet-heart, sug - ar. Dice, roll me. yeah. Got to

(4) 2 0 4 2 0 0 2 1 1 2 1 0 0 2 0 2/4 (4) 2 0 4 2 0 0 2 1

E (C) B (G) E (C)

Roll me, oh, now, now, now, now, now, Oh, got - ta roll now. Got to roll me.

1 2 1 0 0 2 0 3/4 (3/4) 1 0 3/4 1 0 0 2 1 1 2 1 0 0 2 0 2/4

*Fade out*

B (G) E (C) B (G)

Got to roll Nev - er with ya, ba - by. Oh. Got to...

(4) 2 0 4 2 0 0 2 1 1 2 1 0 0 2 0 2/4 (4) 2 0 4 2 0 0 2 1

# She's So Cold

Words and Music by Mick Jagger and Keith Richards

## Intro

Moderately ♩ = 140

G5 C5 G5 C5

*mf*  
w/ slapback delay  
P.M. -----|

**TAB**

5 3 3 3 5 0 5 3 | 3 3 3 3 5 0 5 3 | 5 3 3 3 5 0 3 3

G5 C5

(3) 3 3 3 5 5 5 0 | 3 3 3 3 3 0 3 5 | 3 3 3 3 3 3 0

G5 C5 F5 G5

*let ring -----|*

5 5 5 5 0 3 5 3 | 5 5 5 5 5 3 | 5 5 5 0 0

## Verse

G5

C5

1. I'm so hot for her, — I'm so hot for her,

P.M. -----| P.M. -----|

5 3 3 3 0 | 3 3 3 3 3 0 3 5 | 3 3 3 3 5 0 3 0



F5 G5 C5

I'm so hot for her, she's so cold. I'm so hot for her,

P.M. ---| P.M. ---| P.M. ---|

5 3 3 3 5 5 5 0 0 3 3 3 3 3 5 5 0 3 3 3 3 3 0 3 5

F5 G5

I'm on fire for her. I'm so hot for her, she's so cold.

P.M. ---|

(5 3) 3 5 3 3 0 3 5 5 5 3 5 2 3 0 1 0

C5 F5

I'm the burn - in' bush, I'm the burn - in' fire, I'm the bleed - in' vol -

P.M. ---| P.M. ---|

3 3 3 3 3 0 3 5 3 3 3 3 5 0 3 5 5 3 0 5 5 0

G5 C5 F5

ca - no. Well, I'm so hot for her, I'm so hot for her,

P.M. ---|

0 0 3 3 (3 3) 0 0 3 3 3 3 3 0 3 5 5 5 5 0 3 5

G5 C5

I'm so hot for her, she's so cold.

let ring --- 4 grad. bend 1 1/2 P.M. ---

F5 G5

2. Yes, — I

P.M. ---

Verse G5 C5 F5

tried re - wir - in' her, tried re - fir - in' her, I think her en - gine is

P.M. --- P.M. ---

G5 C5

per - ma - nent - ly stalled, She's so cold, she's so cold, — she's so

P.M. ---

F5 G5 C5

cold, cold, cold, like a tomb - stone. She's so cold, she's so

P.M.

5 3 5 3 0 0 0 3 3 3 3 3 0 3 3 3 3 3 3 0 3 5 3

F5 G5

cold, she's so cold, cold, cold, like an ice cream cone.

P.M.

(5) 3 3 3 5 0 5 5 3 5 3 5 3 0 3 3 3 3 3 3 0

C5 F5 G5

She's so cold, she's so cold, a when I touch her my

let ring

5 3 5 3 5 0 5 5 3 5 3 5 3 5 0 0

C5 F5

hand - just froze.

P.M.

3 3 3 3 3 3 3 0 3 3 3 3 3 0 3 3 3 3 3 0 3 3



G5 Verse  
G5 C5

3. Yeah, \_\_\_\_\_ I'm so hot for her,

P.M. -----

F5 G5

I'm so hot for her, I'm so hot for her and e - ven so. \_\_\_\_\_ Put your

P.M. -----

C5 F5 G5

hand on the heat, put your hand on the heat. A come on, ba - by, let's

P.M. -----

C G G5 C5 F5

go. \_\_\_\_\_ go. \_\_\_\_\_ She's so cold, she's so \_\_\_\_\_ cold, \_\_\_\_\_ she's so

P.M. -----

The musical score consists of two systems. The first system features a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "c - c - cold, but she's beau - ti - ful, ——— though. ———". Above the staff, the chord "G5" is indicated. The second system continues the melody with the lyrics "let ring ----". Below the staff, there are guitar tablature lines showing fret numbers (5, 3, 0) and chords (G5, C5).

Musical score for "She's So Cold" by The Police. The score is in G major (one sharp) and 4/4 time. It features a vocal melody, a guitar accompaniment, and a bass line. The lyrics are: "Yeah! She's so cold!". The guitar part includes a "let ring" instruction and a "P.M." (Palm Mute) instruction. The bass line is written in a simplified notation with numbers 0-5.

### Guitar Solo

Musical score for "The Wind" by George Gershwin. The score is written for guitar and includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody line features a "let ring" instruction, indicating a sustained note. The guitar accompaniment is written in a 7 9 7 9 7 9 7 9 pattern.

Chord progression: F, C

Let ring: 1

Fingering: 10, 10, (10), 8, 10, 8, 9, 10, 8, 9, 10

Chord progression: Bb, G, F, D

Fingering: 15, 16, 15, 15, 15, 15, 15, 15, 12, 12, 12, 10, 11, 10, 10, 10, 10, 10, 11, 10, 11, 9, 7

Chord progression: G5, C5, F5

Let ring: 1

Fingering: 7, 9, 7, 9, 11, 10, 10, 15, 14, 13, 12, 13

Chord progression: G, C, F

Let ring: 1

Fingering: 15, 14, 15, 14, (14), 12, 3, 4, 8, 9, 14, 13, 14

Verse

Chord progression: G, G5, C5, F5

Lyrics: 4. She's so cold, she's so cold, I

Let ring: 1

P.M.

Fingering: 15, 16, 3, 3, 3, 3, 3, 0, 3, 5, 3, 3, 3, 3, 5, 0, 3, 5, 3



G5 C5

think she was born in an arc - tic zone. She's so cold, she's so

*let ring* ----- *P.M.* ----- *P.M.* -----

(5) 5 5 5 0 5 0 3 3 3 3 3 3 3 3 3 0 3 5

F5 G5

c - c - c - cold that when I touch her my hand just froze.

*P.M.* ----- *P.M.* -----  $\frac{1}{2}$

3 3 3 3 5 3 3 5 3 3 5 5 5 3 5 0

C5 F5 G5

She's so cold, she's so god - damn cold, she's so cold, cold, cold, she's so

*P.M.* -----

3 3 3 3 3 0 3 5 3 3 3 3 5 5 5 0 5 5 5 5 0 0

C5 F5

cold. \_\_\_\_\_

*P.M.* -----

3 3 3 3 3 3 3 5 5 5 5 0 3 5

[illegible]

### Verse

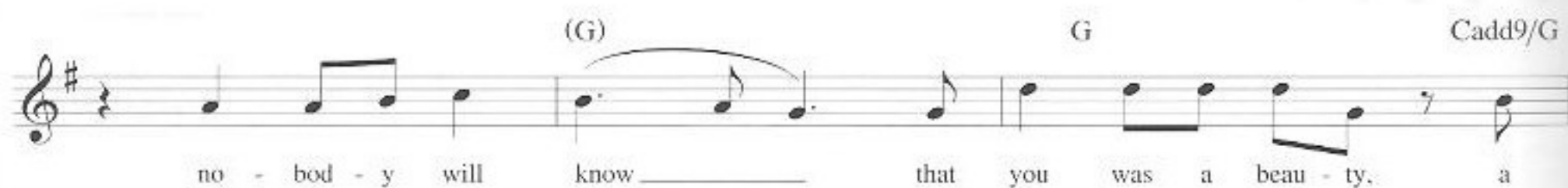
G5 C5  
 who will be - lieve — you were a beau - ty in - deed when the  
 P.M. P.M.

Days Get Shorter and the Nights Get Longer?

P.M.

N.C. (G) (C) (F)

Light fades and the rain comes;





F5 G5

I'm the burn - in' fire, I'm the bleed - in' vol - ca

P.M. -----

C5 F5

no. \_\_\_\_\_

P.M. ----- P.M. -----

G5 C5 F5

Begin fade Fade out

G5 C5 F5

P.M. -----



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